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Telecom Sydney Jazz Festival: A Resounding Success by Adrian Jackson*



The US drummer Max Roach: His playing was beautifully controlled, with not one superfluous movement...

Following the demise of the Midsummer Jazz concert from this year's Sydney Festival & Carnivale, artistic director Anthony Steel hinted that the jazz community would be compensated sooner rather than later. Thanks to the support of Telecom Australia, he was able to organise a large-scale, free outdoor jazz event that presented more first-class jazz than the Midsummer event ever did and in the process, showed that a major sponsor could get as much value for their dollars from a jazz event as they might from opera, ballet and other so-called 'high art' forms.

The Telecom Sydney Jazz Festival was organised and publicised at dangerously short notice, but was still a resounding success. According to the organisers, the total attendance through the day was 80,000. It is impossible to precisely quantify attendance at a 12-hour, free, outdoor event with several stages; I did think this figure might be a shade optimistic. But the point is that the public did embrace the concept, and it was enough to convince Telecom to pledge their support for the event next year.

The event was designed to make full use of Sydney's best assets. It was a sublimely pleasant experience, reclining on the grass in front of the floating Aquashell Stage in Farm Cove, listening to some great jazz as sunlight danced on the waves, boats of various sizes sailed by for a listen, and in the background, the Opera House and the Harbour Bridge were framed by blue sky. It would have looked great on the telly.

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* Adrian Jackson, jazz critic for the Melbourne Age, flew to Sydney as a guest of Telecom Australia.

The length of the walk between the Opera House and Farm Cove made it difficult to catch too many of the various bands programmed. My only other complaint was with the weather. The wind often marred the sound coming off the stage, while conditions felt almost arctic later in the day; next year, the event must be staged a month or two earlier.

The highlight of the event, of course, was the first Australian performance by the great drummer Max Roach. He began the set with a fascinating, thoroughly musical drum solo: his drum kit sounded perfectly tuned, and his playing was beautifully controlled, with not one superfluous movement.

When trumpeter Cecil Bridgewater and tenor saxophonist Odean Pope stepped forward for their solos, Roach was restless behind them (actually, he was set up next to them, which in itself made a statement about frontlines and accompanists), never letting them coast. Showing remarkable physical and creative stamina, he continually varied his accompanying patterns, without ever jeopardising the momentum of the music. (Tyrone Browne's rock-solid bass certainly helped in this regard).

I admired the trumpeter's bright tone and incisive, precisely-shaped lines, but Pope was the revelation of the night. His brawny tone ran the gamut from booming low notes to armour-piercing screams, and his attack never wavered in the face of Roach's most vigorous barrages. He displayed a quite original way of constructing his solos, whether playing 'outside' or 'inside', and made extensive use of the circular breathing technique, without making a gimmick of it.

The encore found Roach alone onstage, playing his Jo Jones tribute, *Mr Hi-Hat*, on the hi-hat cymbal, and his marvellous composition *Big Std* on the full kit. The fans loved it; indeed, they seemed to love the whole program that Roach and his band delivered, even music that some would have deemed too 'difficult' for a general public audience to cope with.

The rest of the program must be applauded for concentrating on the real-music bands that make up the elite of the Australian jazz scene now, rather than the showbiz acts that have popped up at too many of our so-called jazz festivals over the last six years or so.

It was especially pleasing to see such uncompromising contemporary bands as Ten Part Invention, The Catholics, Wanderlust and the Mike Nock Quartet getting the chance

Why Max Roach Only Played One Gig

by Eric Myers



Allan Browne: his New Orleans Rascals sounded as fresh as ever...

to play their original music to a wider audience, and definitely succeeding in getting their messages across.

Of course, there were more mainstream and traditional acts on the program, too. I missed the likes of Keith Hounslow and Ian Date, but found Allan Browne's New Orleans Rascals as fresh as ever (it is a pity they were the only Melbourne band to get a guernsey). Vince Jones delivered a strong set of covers and original songs, highlighted by the eager soloing of pianist Barney McAll and tenorman Tim Hopkins. Dale Barlow offered a muscular hard bop set, in front of a band featuring trumpeter Rod Mayhew and pianist Bobby Gebert.

By comparison to the rest of the program, Don Burrows's set sounded rather staid and predictable, well as Don himself played. And I quickly found DIG's music simplistic and monotonous, but I can understand why they were there: they did attract a lot of younger fans.

One final point: wouldn't it be nice if Telecom's support for jazz were to be visible in Melbourne as well as Sydney? It would make sense for the organisers to stage a twin event in Melbourne, sharing the costs, and doubling the exposure for the sponsor. This may well conflict with Sigmund Jorgensen's plans to move the Montsalvat Jazz Festival into Melbourne; but it could also be organised to tie in with those plans.

Adrian Jackson

Telecom Jazz Festival On Again In 1996

The Telecom Sydney Jazz Festival, which took place for the first time on April 8, 1995, will be staged again in 1996, according to Margaret Fairman, General Manager, Commercial and Consumer, Marketing, Telecom Australia.

"Telecom Australia is pleased that this 1995 initiative has given back to Sydney a festival of world class jazz," said Ms Fairman recently. "Telecom responded to a need of the

You've probably heard all about it by now. The great Max Roach and his quartet came all the way from the US, and did only one performance (and on a Saturday night too, when most jazz musicians were working). Of course, it was a generous one of nearly two hours, and those of us who were lucky enough to be there will never forget it. But why couldn't he have done at least one other performance in Sydney at a time when many musicians who loved Max Roach could attend? Why couldn't he have toured to other parts of Australia? Well, I agree it was a crying shame.

Those who are criticising the Telecom Sydney Jazz Festival organisers - actually the Sydney Festival & Carnivale - should be aware that the real villain of the piece was the US singer Cassandra Wilson (or, if not her, at least her manager). I provided advice on the program and was therefore closely in touch with the organisers. Cassandra Wilson and Sonny Rollins were my first recommendations for an imported component of the festival. Either would have been suitable. Sonny was unavailable, and Cassandra appeared likely to come, if agreement could be reached on her fee. While Cassandra thought about it, I urged the organisers to try Branford Marsalis (unavailable); and Joe Henderson (available, but asking for a first-class airfare, and three business class fares, which would have cost over AUD40,000 before his fee was even considered).

To some extent, all eggs were put into the Cassandra Wilson basket, because her fee was within the festival's budget. I thought she would be ideal for the event because she was eminently marketable, and would have had a wide appeal. About a week before the launch of the festival (which was scheduled for March 22, 1995), the organisers faxed Cassandra's manager, agreed to the required fee, and requested confirmation. From that time everyone relaxed, expecting that confirmation was a formality. Some days went by, however, without hearing from Cassandra's manager, who was ignoring all follow-up faxes and messages.

About 48 hours before the launch I contacted Max Roach's agent in New York, and found that his quartet was available. If Cassandra Wilson fell through, then he was a real possibility. It was simply a matter of whether a fee could be negotiated, 24 hours before the launch the bad news came through from Cassandra Wilson; "Tell them she's

recording", her manager said. Great, why didn't you say so a week ago? So, 24 hours before the big announcement was to be made, there were still two possibilities: Max Roach and Joe Henderson. (There was also a third option, involving a major Australian singer, but I won't canvass that here). Because Joe's agent in New York said he was in Europe and could not be contacted for some days, the festival decided to go with Max Roach, thus enabling the festival to include on its program a genuine jazz legend.

Max's quartet included Odean Pope (saxophone), Cecil Bridgewater (trumpet) and Tyrone Browne (bass), basically the band he has had for well over ten years. Immediately there were approaches to ensure that the group performed again in Sydney after the Telecom event, and The Basement was the obvious venue. An afternoon concert on Sunday, April 9 from about 2 pm, was planned. Two non-profit associations, the Sydney Improvised Music Association and the Jazz Co-ordination Association of NSW were prepared to guarantee the quartet's performance fee. But the time lost in waiting for Cassandra Wilson's decision was crucial. The organisers had applied for a particular kind of visa for the musicians which enabled them to perform only at the Telecom Festival (classified as a non-commercial performance, because there was no box office). If the quartet was to perform in a commercial venue, then a different kind of visa was necessary. According to a spokesperson for the Sydney Festival, these changes would have cost the festival about an extra \$2,000 - which would have taken them over budget - and also would have put at risk the issue of the original visas. The Immigration Department, I was told, would not guarantee that a subsequent visa application would be through in time. Naturally, the festival, intent on ensuring that Max Roach and his musicians actually arrived for the Telecom event - the first priority - would not take the risk involved in applying for the alternative visa.

I believe that the Sydney Festival organisers, under some pressure to deliver the Max Roach Quartet, did as much as they could. It is, of course, a shame but, given the unfortunate attitude of Cassandra Wilson's management, there was little that could be done to rectify the situation. Once the time was lost waiting for Cassandra's decision, it could not be retrieved.

Sydney community and will continue its commitment in 1996 to make the Telecom Sydney Jazz Festival a highlight of the city's cultural calendar".

The date and full program of the 1996 Telecom Sydney Jazz Festival will be announced in January, 1996.

PLEASE NOTE

An article by Bruce Johnson, *The Production and Consumption of Jazz in Live Performance in Australia*, which was fore-shadowed for this edition, has been held over until the Jun/Jul, 1995 edition of *JazzChord*.

Letters ToThe Editor

Meaningless labelling of styles and non-musical theories

Sir,

I am writing in regard to a letter published in *JazzChord* (Feb/Mar, 1995) headed "New Orleans jazz is not traditional jazz, nor dixieland jazz". I do so because, as a person closely associated with New Orleans jazz, failure to do so could give some of your readers the impression that I, along with several musical associates, agree with the theories expounded in that document.

Nothing could be further from the truth! I disagree with every statement made, from the meaningless labelling of styles, to the total non-musicality of the theories on rhythm and harmony.

In almost 40 years of listening to, talking and playing with musicians from New Orleans, I have never encountered anything that could suggest how such misconceptions could have developed.

The person to be pitted here is the one who hatched these theories, not Mr Tom Wood, whose mistake, I suspect, was in being foolish enough to put his name to them.

The only explanation possible for the gestation of these misconceptions, let alone the enunciation of same, is ineptitude.

Geoff Bull
Arncliffe, NSW



Trumpeter Geoff Bull: In 40 years, never encountered these misconceptions before...

Musicians' Union proud of its record with overseas artists

Sir,

I would like to correct information contained in the letter from Jazz Australia's Diana Allen (*JazzChord*, Feb/Mar, 1995).

The Musicians' Union of Australia (MUA) has, for many years, maintained a policy of 'one for one' in regard to tours by overseas artists. We also require these artists to become members of the Union. Diana Allen states that she feels that it is absurd that overseas artists should have to join the Union and that Australian musicians have to be on stage supporting the overseas musicians.

Migration guidelines add support to our policy. On many occasions, we have had to resolve disputes concerning overseas artists being ripped off. The MUA provides the service and support - it is only reasonable that the overseas musicians should be MUA members. The majority are happy to have this support.

Our representations have led to a good standard of accommodation and other conditions applying in the industry.

Diana Allen displays a lack of knowledge regarding overseas conditions. Migration is much more stringent in countries such as the UK and America. Jazz venues, such as Ronnie Scott's in London and Birmingham, have a policy of alternating UK groups with the best of the world's musicians. The musical interchange is very valuable, much more valuable than simply sitting in the audience watching.

The same applies here. Our policy, supported by the Keating Government, means that we don't have to suffer the 'cultural cringe'. By our musicians working with overseas musicians, we can be proud of the valuable musical interchange. The Federal Government deserves recognition for the support of the local industry.

The Union has a proud record of ensuring that the local acts do not get pushed aside every time an overseas jazz act appears. The only damage promoters such as Diana Allen suffer is from shortsightedness.

John McAuliffe
Federal Secretary, Musicians' Union of
Australia
Broadway, NSW

Australian Art Orchestra an overwhelming musical experience

Sir,

With my wife and son I attended a performance of the Australian Art Orchestra in Bellingen on April 6, 1995. Something magical happened which was, for me, one of the defining moments in my musical experience. I am not a music critic nor am I one who has had extensive experience of hearing live bands perform. I have been to a live concert of Duke Ellington's, but the musicians were tired; the music as a consequence was tired. I take whatever opportunity I can to hear special performances of live music, classical or improvised. I am, however, a music lover. The Boswell Sisters have their place in my listening as do the middle and late quartets of Beethoven, or the works of Peter Sculthorpe. So much for my credentials; I have few.

By defining moments I mean - you may be 12 years of age and you have a record called *Two Bass Hit* by the Dizzy Gillespie Big Band and it makes the hair stand up on your neck, or you hear Fats Waller the first time doing *Blue Turning Grey Over You*. There may be a number of defining moments. It may be when you read the phrase *As Serious As Your Life* (a book by Val Wilmer) and it strikes a chord

with you, and you know that music is that to some people, and that to those to whom it applies; you can hear it in their music, and you understand what Charlie Parker meant when he said "if you don't live it, it don't come out of your horn".

On April 6 there was such a defining moment for me. I hadn't been drinking and was not affected by any major hallucinogens. But yes, it was a wholly subjective response. A response firstly from the heart, leavened by experience and some knowledge. A response which had me at one stage unable to stop tears coursing down my cheeks and my lips starting to quiver and collapse, on the verge of sobbing loudly. It was not because of any reference to music related to the Holocaust that evoked this extraordinarily embarrassing response, but the power of the music to move me, reaching a climax during one of the most emotionally powerful and most perfectly executed solos I've ever heard on any instrument but, this time, on tenor saxophone by Sandy Evans.

This was music, not just entertainment, but the truly beautiful part of the whole moment involving Ms Evans was the knowledge that the music she created was so powerful because she was placed in a position by the arranging, and by the support of all her magnificent colleagues, which allowed her to blossom and fly. And fly she did. It was a magical moment, rarely reached, but one that will live forever in the collective memory of those who heard it.

It is therefore most appropriate that the orchestra be called an Art Orchestra. Its establishment is as significant as the formation of a symphony orchestra and historically may be far more important to the growth of contemporary Australian music of any classification.

What makes the Australian Art Orchestra special is that it seems to abide by the Charlie Parker dictum that there's a boundary line to music, but there's no boundary line to art. Some terms may delimit the expectations of the listener. 'Jazz' has its connotations for some, which mean boaters and unsubtle entertainment, whilst 'improvised music' may connote incomprehension. Thus the leader, writer, pianist and arranger Paul Grabowsky, by using the term 'art' obviates that problem. As a consequence, we tend to have a more open mind to the music. As a consequence Mr Grabowsky uses a wide range of contemporary sounds to enhance his compositions. Pre-recorded collages of records, radio sounds, synthesiser and other sources were used during the performance. These methods are not new. Stockhausen, Carla Bley and Charlie Haden are some artists who spring to mind who have used these techniques.

The other striking quality of the orchestra is the colours that it manages to evoke, much in the way of Duke Ellington or Gil Evans. The violin, the bass trombone, or the alto clarinet of Tony Gorman, all added distinctive colour to the music. Nor is the orchestra without its eccentricities or humour: John Rodgers on violin, or James Greening on trombone, for instance. There is the power

and precision of the trumpet section, and the singular individuality and passion of the likes of Mark Simmonds. But, bringing it all together is the writing and guidance of Paul Grabowsky.

Just as the greatest moments in Johnny Hodges's musical life, or that of Bubber Miley, were within the brilliance of the Duke Ellington Orchestra (and who can forget the guitar of Ray Crawford with Gil Evans or Johnny Coles's trumpet?) then so may the greatest moments of some of our best musicians be found within the Australian Art Orchestra. We are lucky to have so many great individual talents using that individuality to provide such great resonance and meaning to the writing of Mr Grabowsky, Mr Niko Schauble, and Ms Evans.

The evening of April 6, 1995 was a defining moment in my musical experience, and was the most significant musical event I have ever attended.

Ian Muldoon
Coffs Harbour, NSW

Avoiding conflict of interest at the National Jazz Saxophone Awards

Sir,

If I may make a final point regarding the 1994 National Jazz Saxophone Awards (with reference to the Letters section of *JazzChord*, No 22, Summer 1994/95):

The various members of the judging panels for the National Jazz Awards (since they began as the National Jazz Piano Awards in 1990) have been musicians whose integrity commands a certain amount of respect. But to avoid even the potential for complaints about 'conflict of interest', it has been our policy to have any member of the judging panel abstain from voting on the performance of any entrant with whom they have a student-teacher relationship.

For the purposes of this competition, a student-teacher relationship is defined as one where a judge has taught the entrant one-to-one, on a regular basis, within the preceding 12-month period. Tony Gould, who has served as chairman of the judging panel for the Awards since 1990, assures me that this policy was adhered to in 1994, as in all previous years.

Adrian Jackson
Artistic Director
Wangaratta Festival of Jazz
Blackburn South, Vic

No bitter competition between Montsalvat and Wangaratta

Sir,

Thank you for your generous review of the 1995 Vic Health Montsalvat International Jazz Festival (*JazzChord*, 23, Feb/Mar, 1995). There were, however, a couple of errors of fact in the article. The judges of the Newmarket Music Original Composition Competition were Dieter Bajzek (who represented the Melbourne-based sponsoring organisation Newmarket Records, and is well-known in

the recording industry for his support for jazz); Jim McLeod from Sydney (known to all as the high profile jazz music presenter and critic from the ABC); and the Adelaide-based jazz historian David Hills - not Ted Vining, as you reported.

The winner of the competition was in fact Simon Kent not, as reported, Adrian Sherriff who won the Yalumba Jazz Medal for the best young performer at the festival.

The festival organising committee was especially pleased to gain the sponsorship of Newmarket for this important new award. The Montsalvat event has always tried to support and encourage original compositions for performance at the festival.

We also noted your comments in your column *DisChords* (p 13) regarding the appointment of Leon Gettler as the second jazz writer for the newspaper *The Age*. You correctly report that I did ring *The Age* (January 23) and complain at what I saw as a lack of support by the paper's editorial department of the Montsalvat Festival - one article in November, 1994 and then nothing until after I rang; an article appeared on January 25, 1995.

For the major Melbourne-based jazz festival this void was, we believed, unacceptable, especially in the light of the fact that the other print media - *Sunday Age*, *Herald Sun*, *Sunday Herald Sun* and *The Australian*, plus the suburban weeklies - were all supporting the festival by way of articles.

We commend *The Age* for appointing a second jazz writer as we believe that the job is too large for one writer. Presumably with two active journo's covering the scene things must improve, to the benefit of the jazz community.

I might also add that your somewhat in-temperate and perhaps divisive comments about a "...bitter competition..." between the festivals left a very bad taste in my mouth. I have long been a supporter of the Wangaratta Festival of Jazz and have always commended Adrian Jackson for his success with the festival. You may note that this support also includes the Montsalvat Festival advertising in the Wangaratta Festival programme and vice versa, with Wangaratta advertising in the Montsalvat Festival programme - hardly the activity of bitter enemies.

Sigmund Jorgensen
Executive Director
Vic Health Montsalvat International Jazz
Festival
Eltham, Vic

The appointment of a second jazz writer at The Age

Sir,

In response to your item in *DisChords* (*JazzChord*, 23, Feb/Mar, 1995) regarding the appointment of a second jazz writer at *The Age*, I must say that your comments about my work for *The Age* over the years are appreciated; but I really should clarify a few points.

It is true that Sigmund Jorgensen complained to the assistant arts editor of *The Age* that he had received very little pre-publicity for the 1995 Montsalvat Jazz Festival, and said that he saw a conflict of interest between my position as jazz writer for *The Age* and my other job as Artistic Director for the Wangaratta Festival Of Jazz.

I have since pointed out to Sigmund that I have been scrupulously careful to avoid using my position with *The Age* to boost the Wangaratta festival, or undermine any of its 'rivals' (if that is the right word, and I am not at all sure that it is). Yes, there is an obvious potential for conflict of interest, which is why I have never written anything about Wangaratta for *The Age*. To extend that to suggesting that I should never write anything about any other jazz festival would be absurd.

I also pointed out to Sigmund that I wrote two articles for *The Age* in advance of this year's Montsalvat festival, which compares favourably to the one story (by another writer) that *The Age* ran before the last Wangaratta festival.

Sigmund explained to me that he was under some stress at the time of the phone call in question; he now feels that some of his remarks were inappropriate; and he accepts that I had in fact done everything I could to support his festival. So I think it is fair to say that he and I have resolved any differences over this issue.

In any case, I don't believe that *The Age* decided to use a second jazz writer simply because of Sigmund's call. I believe that at least one other complaint was made to *The Age* about my alleged conflict of interest (from an anonymous source, of course); my understanding is that it was not taken seriously, but did serve to alert the editor to the fact that jazz was the only art form still being covered for *The Age* by only one writer.

As Louise Adler (who took over as Arts Editor in late 1994) has told me, part of her brief was to diversify *The Age's* coverage of the arts by employing a broader range of writers, which has been done successfully with film, opera, theatre, etc. She added that it was her aim to increase the total coverage of jazz, rather than split my previous workload between two writers.

As readers of *The Age* would know, Leon Gettler is a very capable journalist; he does have a genuine interest in jazz (he plays saxophone as a hobby). It would be unfair to suggest that readers will suffer from the fact that a 'staff writer' is sharing the jazz coverage for *The Age*.

Personally, I would prefer to be getting more space in *The Age*. But at the same time, I can see the merits in offering readers a more diverse coverage. And, I might add, it is a relief not to be the only target for promoters and publicists wanting editorial coverage, or performers (or their friends) who want to have a gripe about what has (or hasn't) been written about them.

Adrian Jackson
Blackburn South, Vic

Australian Performing Arts Delegation In Japan

A Report by National Jazz Co-ordinator Eric Myers

From February 6-14, 1995, I visited Japan as part of a delegation representing the Australian performing arts. Five of us were funded by the International Cultural Relations Bureau of the Department of Foreign Affairs & Trade: myself; Trish Ludgate (International Co-ordinator, Musica Viva Australia, NSW); David Gratton (Executive Producer, National Festival of Australian Theatre, ACT); Barry Plews (Producer, Reckless Moments, SA); and Sue Spence (Suspence Management, NSW).

Those who were funded by themselves or their organisations included Timothy Walker (General Manager, Australian Chamber Orchestra, NSW); Alix Rhodes (General Manager, Chrissie Parrott Dance Co, WA); Pat Callaghan (General Manager, The Hunter Orchestra, NSW); Jane Haley (Executive Manager, Policy and Planning, Qld Theatre Co, Qld); and John Clark (Director, National Institute of Dramatic Art, NSW).

While we were in Tokyo an Expo of information and resources on the Australian performing arts was available for those visiting the Embassy. Both Sue Spence and I contributed CDs and promotional material on various Australian jazz groups, and I left behind copies of *JazzChord* and the *Australian Jazz Directory*. This material will be utilised in the future by a branch of the Australian Music Centre, which is to be established at the Embassy.

In Tokyo the delegation's primary activity was to attend an 'Australian Arts Management Seminar', designed to give us insights into how the performing arts in Japan worked. We were addressed by cultural officers at the Australian Embassy, and a number of leading Japanese figures in the arts.

A number of things emerged out of this interaction. Those wishing to promote Australian performers or product in Japan, we were advised, should be aware of the following:

1/ The value of personal contact in dealing with the Japanese.

2/ If one is working with Japanese entrepreneurs, the value of finding the right entrepreneur and sticking with him (or her).

3/ The importance of the media. Relationships with journalists were extremely important, and once established, tended to endure.

4/ The fact that arts administrators are not taken very seriously in Japan.

5/ The fact that there is no Ministry of Culture in Japan, and there is little support for the idea of public sector support for the arts. 95% of the revenue needed to fund the arts had to come through the box office, so the arts had to be commercially appealing.

6/ The fact that large companies had been using the arts to sell their products. So, people expected the arts to be supported by business rather than Government. Sponsorship was therefore important. (It was commonly said that very little happened in jazz in Japan without sponsorship).

7/ The fact that, in Japan, Australia was not perceived as a country rich in the performing arts. As a result of tourism advertising, when the Japanese thought of Australia, they thought of the Gold Coast, golf courses, and Paul Hogan. We were told that key people in Japan needed to be invited to Australia to experience our performing arts.

There isn't space here to report on the many meetings that Sue Spence and I attended. Some of the ideas that came out of the visit, however, and may be followed up, included:

1/ An approach to the Australia Japan Foundation to institutionalise a cultural exchange program specific to jazz.

2/ Utilising the sister-city idea (eg Sydney's sister-city in Japan is Nagoya) and advocating that local city governments expand cultural activity that would include jazz.

3/ The development of a "best of Australian jazz" package (akin to Peter Brendlé's "Experience Australia" package in Europe) to tour Japanese jazz festivals.

4/ Cultural exchange through co-operation between the Musicians' Union of Australia and the Japanese Musicians' Union.

5/ Utilising the Australia Council's International Advocacy program to bring a key person from Japan to Australia to hear some of our leading groups.

6/ Bringing a leading Japanese musician to Australia to perform with Australians. This was already happening in the case of the clarinetist Eiji Kitamura, who was coming to Australia again in 1995 (see *JazzChord*, Summer 1994/95).

7/ Approaches to individual jazz festivals for 1996 and beyond.

8/ Facilitating the review of Australian jazz CDs in the two main Japanese-language jazz magazines, *Swing Journal* and *Jazz Life*.

9/ Opening contacts with key Japanese jazz broadcasters, many of whom had large audiences for their programs.

10/ The possibility of an Australian theme at the prestigious annual Tokyo Summer Festival in 1997 or 1998, which would include Australian jazz musicians.

I was particularly pleased to meet Nobunosoke Saito, one of Japan's major jazz promoters. He first brought the Miles Davis group to Japan in 1964, a visit which apparently initiated the boom in popularity of modern jazz in Japan. In 1966 he brought John Coltrane to Japan, for Coltrane's only visit, a year before he died.

Following that tour Mr Saito did many tours involving prestigious American artists, such as Sarah Vaughan, Ella Fitzgerald, and others. Also, circa 1991-92, Mr Saito booked the artists, mainly Americans, for the Tokyo club Keystone Korner, which provided competition for the Blue Note, now Tokyo's most prestigious jazz club. Since the closure of Keystone Korner, there had been little competition for the Blue Note, which had

now been going for about six years.

Mr Saito felt that our best strategy, in trying to get Australian artists into Japan, was to infiltrate the festivals, particularly those that occurred during the Japanese summer. When a festival was putting on 10-15 bands, he said, it did not hurt the festival to include an Australian band unknown in Japan.

Sue Spence had a meeting with Ray Hearn, an Australian who once managed the pop groups Cold Chisel and Ice House, and had lived in Japan for about eight years. He now managed the English artist Brian Eno, and was involved in the fashion industry in Japan. Ray told Sue that, in Japan, there was no image at all of Australia as a musical country. He warned that those bringing Australian music to Japan had to make the right connections, and market the music properly. If it was attempted and failed, then it would be difficult to try again.

The meeting with Ray Hearn was a profitable one. Shortly after our return to Australia, Sue received a call from him. He had listened to the CDs that had been left with him, and felt that a 'custom Australian jazz label' based on the Rufus Records catalogue, plus the non-Rufus acts The Necks and the Australian Art Orchestra, would certainly be possible through his contacts in the recording industry.

I wasn't overly impressed with most of the Japanese jazz musicians I heard. One exception was the man who had been considered Japan's No 1 trombone player for 19 years, Shigeharu Mukai. A great player, one of the most interesting things about him was the presence of his 'minders'. After meeting him, I was introduced to a woman who ran his management company Sentimental Family Ltd. She was in her own right a filmmaker who had shot commercials in Sydney. I was also introduced to his manager Tatsuya Katsuno. Mukai was a business, and an impressive management structure had been created around him.

Sue and I were able to attend a number of jazz clubs in Tokyo (The Pit Inn and the GH Nine Club) and in Nagoya (The Bottom Line and Jazz Inn Lovely). They were expensive. At the Blue Note in Tokyo, where the Americans Benny Green Trio and Joshua Redman Quartet made up an impressive double bill, the cover charge was 8,000 yen (or about AUD110.00) per person. The normal cover charge for a jazz club was at least 3,000 yen (or about AUD42.00). In the jazz clubs a beer was usually 800 yen (over AUD10.00), and then there were taxes and service charge added.

Many good contacts were made on this trip, which can be followed up in the future, and my thanks go to the International Cultural Relations Bureau for enabling me to be part of this valuable project. I have a detailed report on the visit which is available to those who would like to have important information on the Japanese market, and take advantage of contacts made. Anyone interested should telephone me on (02) 241 1349.

Elite Performances & Visual Arts Touring Program

The Department of Foreign Affairs and Trade's Elite Performances and Visual Arts Touring (EPVAT) Program was established under the Prime Minister's cultural policy statement *Creative Nation* in October, 1994. The Department is now calling for expressions of interest in the program.

The EPVAT Program is intended to identify and tour the best representations of Australia's cultural achievement and creativity. The focus will be to reinforce awareness within Asia of Australia's cultural sophistication in a way which supports the country's key foreign policy and economic interests. Funding for the program is approximately \$750,000 for performing arts and \$250,000 for visual arts per annum over 1995/96, 1996/97 and 1997/98.

The program sets out to achieve a number of objectives, foremost of which are:

1. To project excellence and sophistication as key characteristics of Australian achievement in both culture and commerce;
2. To use the performing and visual arts to influence overseas decision makers and opinion leaders in ways which advance Australia's interests;
3. To integrate with forthcoming country promotions (eg India 1996), and to complement other major programs aimed at furthering Australia's economic and foreign policy goals, such as Ministerial visits, Market Australia, trade promotions, etc.
4. To follow up and reinforce previous major Australian promotions in the Republic of Korea, Japan and Indonesia;
5. To assist in establishing self-sustaining circuits for Australian artistic organisations/individuals;
6. To extend tours of Australian performing and visual arts of excellence into the region.

With these objectives in mind, funding is to be provided to performing groups and visual arts events which conform to certain guidelines. Decisions on the content of the program will be made by Ministers on the basis of recommendations from an interagency working group chaired by the Department of Foreign Affairs and Trade.

The working group does not require detailed proposals at this expression of interest stage. Project proponents should provide an outline on the activity anticipated, location(s) and timing of tour, approximate budget, and funding amount being sought under the EPVAT program. Proponents should demonstrate how their projects are expected to advance the objectives of EPVAT.

Groups/individuals or events will be required to demonstrate to the working group that they:

- (a) have achieved recognised excellence in their specific fields.
- (b) offer programs appropriate to the cultural norms and tastes of the region.
- (c) can undertake a tour in countries of

importance to Australia in the Asian region.

Expressions of interest should be sent to the following address by c.o.b. May 19, 1995: The EPVAT Program, International Cultural Relations Branch, Department of Foreign Affairs & Trade, Locked Bag 40, Queen Victoria Terrace ACT 2600. For further information, telephone (06) 261 3915, or fax (06) 261 3835.

Exporting Australian Jazz Forum

by Eric Myers

On Friday, January 27, 1995 as part of the Vic Health Montsalvat International Jazz Festival, AUSMUSIC ran a very interesting seminar dealing with 'Exporting Australian Jazz'.

Attended by some 50-60 people, the forum was opened by Peter Steedman (Executive Director, AUSMUSIC) and chaired by Jim Kennan (former Victorian Minister for the Arts, and chairman of the Australia India Company).

Speakers included Eric Myers (National Jazz Co-ordinator), Peter Rechniewski (Sydney Improvised Music Association), Jim McLeod (ABC Fine Music), Matt Campbell (Brashs), Dieter Bajzek (Newmarket Music), and Tim Dunn (Rufus Records), who addressed the topic of 'The Current Australian Market'.

Peter Brendlé (Oz Connection Bureau), Christine Sullivan and Jeremy Alsop (jazz artists), Simon Stribling and Noreen Ferro (from the group Hotter Than Six), Roger Frampton (from Ten Part Invention), Bob Sedergreen (from Art Attack) and Trish Ludgate (Musica Viva Australia) addressed the topic of 'Exploring Overseas Markets'.

Garry Lee (Jazz Vibes Productions), Tom Pernel (AUSTRADE), Philip Rolfe (Performing Arts Board of the Australia Council), John Sutton (Export Access, DIST), Les Leckies and Jo Molton (Network Enterprise Scheme), and Mike Quist (Mazda Australia) addressed the topic of 'Government and Corporate Assistance'.

Finally, Cathy Brown-Watt (Australian Music Centre), Roy Moorfield (Victorian Wine Makers), Michael Connell (Michael Connell & Associates), John Phillips & Peter Brancroft (Australia's Inter Music Connection) addressed the topic 'Some Solutions/Ideas For Exporting'.

The speakers brought a diverse range of experience and points of view to the discussion. They included representatives of Government-funded music and jazz organisations, independent record companies, broadcasting, jazz artists themselves, the Australia Council, corporate sponsorship, and Government agencies, such as AUSTRADE and the Network Enterprise Scheme, which provide services that can have bearing on exporting jazz product.

Amongst the speakers and participants, particularly from the jazz world, where such an opportunity for exchange of ideas is extremely rare, there was general agreement

Funding Results Announced Recently by the Performing Arts Board

In the recent announcement of successful applications to the Performing Arts Board of the Australia Council, the following applicants from the jazz world were successful:

* Australian Art Orchestra (Vic), \$2,250.00 for Stuart Campbell (Vic) to compose new work;

* Australian Art Orchestra (Vic), \$2,550.00 for Alister Spence to compose new work;

* Jazz Vibes productions (WA), \$2,390.00 for concert of original contemporary jazz featuring Garry Lee Sextet and Michael Pignéguy Sextet;

* Michele Morgan (NSW), \$4,500.00 for series of performances by Chelate Compound, 1995;

* Spare Parts Octet (NSW), \$7,160.00 for tour to Northern NSW & Southern Queensland;

* Grace City Productions Pty Ltd (NSW), \$4,500.00 for recording mastertape of *On Reflection*, featuring Mark Isaacs;

* Kate Swadling (NSW), \$9,511.00 for recording mastertape of *Swell*;

* Ted Vining (Vic), \$3,055.00 for manufacture/marketing of album *Yours Is My Heart Alone*.

The PAB's Music Committee, which took these decisions at a meeting on March 20-23, 1995, included Graeme Koehn (acting chair), Patricia Pollett, Dr Brian Howard, Lynne Mitchell, Mark Pollard, Cathie O'Sullivan, Jaslyn Hall, Richard Vella, Judy Small and Peter Rechniewski. The committee considered 367 applications requesting a total of \$3,065,629 for the following funding programs: Creative Development, Masterclasses, Performance Projects, Training Artistic Directors, Composer Commissions, Recording and Other.

A total of \$414,973.00 was awarded to all successful applicants, with a total of \$35,916.00 going to jazz applicants. So, jazz received almost 9% of the funds awarded in this round.

that this event was uniquely enlightening, opening up many possibilities that should, and will, be pursued.

Following the speeches (which unfortunately were so full that there was little time for discussion and questions from the floor) AUSMUSIC General Manager Sue Gillard secured agreement from the forum to consult with the industry, and take on the appointment of a sub-committee which would seek to develop a viable mechanism to support the development and export of Australian jazz.

As a result, it is now proposed that a steering committee be established to: 1/

Identify the established and potential investors in jazz. 2/ Identify the most appropriate government program to assist Australian jazz in exporting. 3/ Appoint a consultant to undertake market research in major overseas territories with potential for sales of jazz product. 4/ Once those territories are identified, to develop a marketing plan for the most appropriate territory. 5/ To implement the marketing plan.

The committee will consist of Ed Jonker (AUSMUSIC, NSW), Eric Myers (National Jazz Co-ordinator), Philip Rolfe (Australia Council), Tom Pernel (AUSTRADE), plus five-six current investors in jazz product. Enquiries regarding this project to Ed Jonker, telephone (02) 552 3232, or to Eric Myers, telephone (02) 241 1349.

PAB Peak-Industry Seminar

The Performing Arts Board (PAB) will host a peak-industry seminar at the Brisbane Biennial on June 2-3, 1995. Called *Music Unlimited: New Technologies, New Audiences, a New Image For Australian Music*, the seminar seeks to devise a national strategy for industry and government for the future distribution and promotion of Australian music.

Key executives in the publishing, recording, distribution, servicing and funding sectors of the Australian music industry are invited to join international experts to discuss and formulate answers to questions such as: What do the converging technologies mean for the presentation of Australian music? How can new audiences for Australian music be developed? And, how can Australian music be better promoted internationally?

Further enquiries to the Performing Arts Unit, Australia Council, on telephone (02) 950 9000 or toll-free (008) 22 6912.

Playing Australia

On April 26, 1995 at the Museum of Contemporary Art in Sydney, the Federal Minister for Communications and the Arts, Michael Lee, announced that \$2 million had been allocated to assist 31 performing arts tours (through Playing Australia) and 26 exhibitions (through the program Visions Of Australia) to travel interstate and to regional and remote areas.

JazzChord is sad to report that no applications from the jazz world were funded in this round of Playing Australia. National Jazz Co-ordinator Eric Myers is liaising with officers of Playing Australia to examine why recent jazz applications have not impressed the assessment panel. The panel consists of Simon Dawkins (General Manager, Perth Theatre Trust); George Fairfax (Chair, Arts Action Australia); David Whitney (Director, Araluen Arts Centre); Rob Brookman (Exec Producer, Adelaide Festival Centre Trust); Jane Westbrook (Executive Officer, Perform-

Applications To The PAB: Some Hints

by Eric Myers

On April 15, 1995 at a two-hour forum organised by the Jazz Co-ordination Association of NSW, Peter Rechniewski spoke on the topic, 'Applying to the Performing Arts Board of the Australia Council for financial assistance: a description of the assessment process, and how to improve on your application for funding'.

The meeting took place in Sydney at the Gaelic Club, 62 Devonshire St, Surry Hills, and was attended by a small gathering of enthusiasts interested in these matters. Peter, who is President of the Sydney Improvised Music Association, and Vice-President of the Jazz Co-ordination Association of NSW, was a member of the PAB's Music Committee which met recently from March 20-23, 1995 to assess applications which went to the PAB in November, 1994.

Peter stressed that applications needed to address the principles and objectives of the Australia Council and the PAB's criteria for assessment. For example, the six objectives of the Australia Council were:

- 1/ To support artists, projects and organisations of excellence.
- 2/ To promote artists, industry practitioners, projects and organisations of excellence in Australia and abroad.
- 3/ To enrich the quality of life throughout the community.
- 4/ To reflect diversity through the arts.
- 5/ To ensure the continuing integrity of arts funding at arms length from government.
- 6/ To provide skilled and appropriate service based on best management practices.

In the specific case of the PAB, it set out a number of goals and objectives (which I won't articulate here, as they are available in the booklet *Performing Arts Handbook*). But Peter stressed the general criteria for assessment which the PAB used in assessing all performing arts applications for funding. They are as follows:

- * demonstrated ability of the artists involved;
- * artistic quality of the proposal;
- * previous professional achievements of the applicant;
- * evidence of thorough planning and the ability to carry out the proposal; and
- * the potential of the proposal to contribute to the development of Australia's performing arts.

ing Arts Board, Australia Council) or Michael Lynch (General Manager, Australia Council); Jane Atkins (Manager, ARTS, Queensland Arts Council); Lee Prince (Deputy Secretary, Dept of Education & The Arts); Cathy Santamaria (Deputy Secretary, Dept of Communication & The Arts); Ian Roberts (General Manager, Geelong Performing Arts Centre); Justine Saunders AO (actress, June Cann Management).

JazzChord reminds its readers that the

Some of the hints which Peter gave included the following:

- * Remember that funds are always scarce, so even a good project may fail because another good project may be deemed to have higher priority.

- * Applications which are grossly inflated will be easily spotted by members of the committee.

- * If budgets are badly put together it will reflect on the applicant, as the committee may consider that the applicant does not have the capacity to carry out the project.

- * An applicant should be clear about his or her objectives.

- * Don't ask for assistance for things that the PAB doesn't fund. Those things that it doesn't fund are listed in the *Performing Arts Handbook*, which should be read carefully.

- * Ask your state jazz co-ordinator, or officers of the PAB, for help with the application form.

- * It was perfectly proper for applicants to lobby the jazz representative(s) on the Music Committee about an application before the meetings, either by phone, letter or in person.

Peter said that a jazz representative on the Music Committee would not support bad applications simply because they were from the jazz world. He or she had to judge applications from other musical genres and was expected to do so fairly.

After discussing the ways in which these criteria might be addressed, and drawing everyone's attention to certain traps that should be avoided, Peter asked the audience to act out the role of the Music Committee, in order to consider 21 applications for assistance from a mixture of fictitious and genuine artists or organisations. He acted as the chairperson, and took the committee through the process of 'culling' (where the committee voted on whether an application should proceed, or be taken out of consideration) and later the process of 'shaving', where the funds that had been asked for were reduced in the light of the available funds, and other considerations which came up for discussion.

In this fascinating exercise, all those who attended were given an invaluable insight as to how the Music Committee of the PAB approached the assessment of applications from musicians and organisations.

next closing date for applications to Playing Australia is **July 28, 1995**, for tours which take place in late 1995 or the first half of 1996.

Playing Australia provides assistance for the touring of performing arts across State/Territory boundaries, where this is currently not commercially viable and where there is a demonstrated public demand.

Enquiries to Mark Taylor on telephone (06) 279 1661 or fax (06) 279 1697.

Festivals Australia

The Commonwealth Government's Department of Communications and the Arts has released draft guidelines for Festivals Australia, a new grants program designed to assist Australian regional and community festivals with the presentation of quality cultural activities.

In *Creative Nation* the Government pointed to the benefits to regional centres of a thriving cultural sector - benefits which include employment, income generation, stimulus to regional regeneration, attraction to business and industry to invest in an active community. "The Government believes that festivals are an important way of bringing the arts, audiences and whole communities together. They give communities a creative focus, help celebrate achievements and forge community identity, and are of significant assistance in generating increased tourism."

The program has four objectives:

1/ To stimulate economic benefits to communities;

2/ To improve the quality of life for regional Australian communities by increasing access to high quality cultural activity;

3/ To promote greater cultural awareness, appreciation and participation in cultural activities in regional communities; and

4/ To increase employment within the cultural industry.

Assistance will be generally available only to incorporated non-profit organisations that are responsible for managing a festival, have been in existence for at least 12 months, and are able to produce an annual audited financial statement.

Assessment criteria will include the following:

- * evidence of community participation, including evidence of community interest demand or potential;

- * appropriateness of the proposed activity to the festival;

- * evidence of an appropriate and planned cultural activities program;

- * evidence of appropriate marketing and experienced personnel to maximise audiences;

- * evidence of long term planning for the development of the festival;

- * evidence of realistic budgeting;

- * the level of contribution to the project from other sources, particularly evidence of local financial involvement.

The Department of Communications & the Arts called for responses to the draft guidelines by March 17, 1995 so it is now too late for directors of the many regional jazz festivals throughout Australia to comment, unless they were issued with the guidelines directly. Further enquiries can go to Peter Rush, telephone (06) 279 1661 or write to The Project Officer, Festivals Australia, Arts Development Branch, Department of Communications and the Arts, GPO Box 2154, Canberra ACT 2601.

Also, watch *JazzChord* for news of the final guidelines and the first closing date for appli-

cations. General enquiries on how best to approach this new funding program can be answered by National Jazz Co-ordinator Eric Myers on telephone (02) 241 1349.

Assessment for Jazz Yatra, 1996

The state jazz co-ordinators are now liaising with their management committees and jazz communities to determine which jazz groups will be assessed by the National Jazz Co-ordination Advisory Committee for a tour of India in February/March, 1996.

The tour usually takes in Jazz Yatra, Bombay, and similar festivals in various other cities in India. It is expected that the tour will be funded by the Australia-India Council, and administered by Musica Viva Australia.

Any bandleader interested in putting his or her group forward for the tour should contact the appropriate state jazz co-ordinator as soon as possible for a copy of the criteria operating. NSW and Victoria are each entitled to have three groups in the assessment, WA two; and the other states one each.

Groups that have participated in previous years include: 1994, Paul McNamara's Point Of No Return (NSW); 1992, Clarion Fracture Zone (NSW); 1990, Marie Wilson Quartet (NSW); 1988, Four On The Floor (WA); 1986, Judy Bailey Quartet (NSW); 1984, Roger Frampton's Intersection (NSW); 1982, McJad (Vic); 1980, Don Burrows/George Golla (NSW); 1978, Galapagos Duck (NSW).

Australia Council Research Into Arts Festivals

Some interesting findings have come out of recent research into arts festivals in Australia, conducted by Jane Spring of the Australia Council's Communications and Research Unit. In Research Paper No 13, entitled *Arts Festivals 1993-94*, issued in January, 1995 for example, it is stated that music festivals constitute the largest group of festivals in Australia, and almost half of them are devoted to jazz.

Jazz festivals tend to be shorter than other sorts of festivals (72% of them are between one and three days, with only one exceeding seven days).

It appears, from this research, that jazz is certainly the most recurrent musical form to be featured at arts festivals around Australia. One table, 'Type and number of music festival events, 1993-94' lists the number of performances during that period. Jazz performances total 1,020, as against 450 of mixed music, 40 of chamber/instrumental/choral music, and 1,460 performances of 'other single music forms'.

Anyone wishing to have a copy of *Arts Festivals 1993-94* should contact Jane Spring at the Australia Council on telephone (02) 950 9000 or toll-free (008) 22 6912.

Moving Towards a Jazz Archive

For some time jazz enthusiasts Laurie and Alwyn Lewis have been working towards the establishment of a central jazz archive. In order to create some momentum for this project, they've signed a contract with the National Film & Sound Archive in Canberra, covering basic expenses to provide four recorded oral histories with key jazz musicians. Two interviews have already been done with Keith Hounslow and Duke Farrell, and the other two are expected to be with Billy Weston and Kate Dunbar.

"We understand that other people nationwide have various interviews they have conducted from time to time," says Laurie. "Although these may not be on high quality DAT tape - who has access to that technology? - they are nevertheless important and should be catalogued." Laurie and Alwyn would like to receive information on the interviews - not the interviews themselves, but when and where they were recorded, and with whom. This information could then be placed on a database of material available.

"This information is pretty vital to the history of the music in this country and hopefully there will be some kind of financial help available to us to establish it", says Laurie. "The material could be available through the National Jazz Co-ordination office, or through us. It is something that would involve a lot of painstaking effort. Ideally we would like to find a way to get funds to allow us to not only undertake the setting up of this archive, but to continue our interviews to add to it. Surely all this information should be centralised as soon as possible".

Anyone interested in this matter should write to Laurie & Alwyn Lewis, 2 Garnet St, Wingen NSW 2337, or telephone/fax (065) 45 0409.

20th Annual 'Mo' Award Nominees

On June 28, 1995 the 20th 'Mo' Awards will be presented at the Regent Hotel, Sydney.

In the Jazz Division the nominees for Jazz Vocal Performer are Vince Jones; Grace Knight; Helen Matthews; Monica Trapaga; and Marie Wilson.

The nominees for Jazz Instrumental Performer are Dale Barlow; Stephen Grant; Bernie McGann; James Morrison; and Mike Nock.

The nominees for Jazz Group are Atmosphere; Tom Baker's Chicago Seven; The Catholics; Directions in Groove (DIG); and The Umbrellas.

Also James Morrison has been nominated in two further categories: The Westfield Australian Performer Of The Year; and Australian Showbusiness Ambassador Of The Year.

The results will be published in the Jun/Jul, 1995 edition of *JazzChord*.

The Australian Art Orchestra: Some Comments

by Eric Myers

There's no need to search for things about the Australian Art Orchestra (AAO) to praise. They're readily apparent: the splendid musical contexts which are provided for some of our leading middle generation soloists - particularly the saxophonists Mark Simmonds, Ian Chaplin and Sandy Evans; Scott Tinkler (trumpet), John Rodgers (violin) and Paul Grabowsky (piano) himself. The AAO has irresistible drawing-power in that one can hear a number of key improvisers in a single performance, rather than attend separate performances of these musicians in the context of their normal bands. The AAO therefore provides an instant editing mechanism in Australian jazz, surrounding the work of many of our finest players with orchestral colour; magnificent writing that explores many different textures and moods; and lovely feels set up by the rhythm section. Although the publicity stresses that the AAO should not be regarded as simply a 'jazz' ensemble, this is an orchestra which could have been produced only by a jazz musician aware of a very rich jazz tradition, into which he dips for inspiration.

At the AAO's performance at the Riverside Theatre, Parramatta on April 1, 1995 I was so mesmerised by the beauty of the music, and experienced so much enjoyment at the richness, the cleverness, the musical intelligence behind the music, that I immediately began to fear for the orchestra's future. Surely something I enjoyed so much could not possibly develop a large enough audience to become viable!

So, the following suggestions are offered in the spirit of wishing to see this orchestra maximise its chances of survival.

The big enemies of the AAO will be volume level and overstatement. (Also one might add complacency amongst the musicians, although it's early to be worried about this possible virus). The April 1 performance confirmed my belief that when the sound is beautiful, and at not too loud a volume, music that some people consider inaccessible, or dissonant, or too avant-garde, will be perfectly acceptable to the average ear, and provide great enjoyment even for those who might not be heavily into jazz.

Jazz music that is heavy and threatening to the ears, however, through over-amplification or poor sound balance, will turn most people off, no matter how well the music is played.

The Riverside performance sounded basically acoustic to me. The program was beautifully balanced, with a good deal of space and reflective music between the instances of double fortissimo. The performance at The Basement the following evening was less successful, even if the soloists seemed more confident, passionate and committed.

At the Riverside there seemed to be a

discipline and a reticence that this music needs. Here the tendency was for solos to start at a low dynamic level, at pianissimo, and take the music out, but with measured stealth. At The Basement, however, the beginning of these passages were often at fortissimo initially, leaving the band nowhere to go except into cacophony. At the Riverside, one could still hear the section work richly separated in the sound mix. At The Basement, the result was often a wall of sound.

If the AAO is perceived as a group that builds virtually every composition into massive cacophony then it will fail with the public, even if it is applauded by jazz buffs. If every musician makes a passionate overstatement in every solo, the audience will feel that there's an inevitable sameness about the repertoire. How many emotional, far-out statements can an audience take in one night? Audiences want to hear brilliant jazz, but many people turn off when a soloist takes an improvisation out into honks, squawks, and squeals. Don't get me wrong; such playing is now part of the jazz tradition, but many people in the wider audience regard it as self-indulgent, or unmusical. Whatever the reason, people cannot take too much of it, and the AAO is therefore advised not to stress it. This is a question of how not to alienate the target audience.

Also the AAO would do well to balance out the Grabowsky compositions with the rest of the repertoire. In my view the highlights of the Riverside performance were the works by Sam Keever's, Niko Schauble (*The Ferryman's Journey*) and Sandy Evans (*Feast and Lament for the Warrior Queen*), along with Paul Grabowsky's *Unter Dayne Vayse Stern*. In general Paul's compositions from the *Ringling The Bell Backwards* suite are the most dense and complex works in the repertoire, and should not be allowed to dominate a performance. They appeared to me to be balanced by other works at the Riverside, but they were a little predominant at The Basement, resulting in the expenditure of too much energy at too high a volume level. It may be, as Paul Grabowsky has remarked, that the AAO will always sound much better in the concert hall than in a small jazz club with a low ceiling. But such an orchestra has to play in many different venues, and must make every post a winner. The natural audience is so small that everyone who hears it must go away not wanting to miss the next performance.

The *Ringling The Bell Backwards* CD gives only a hint of the full range and repertoire of the AAO, suggesting that it may have already run into one problem which, in my view, has plagued Ten Part Invention - that, at most points in its existence, its best live music has not been recorded and available on CD.

News From The WA Jazz Co-ordinator

Rachel Robins writes: The AGM of the Jazz Co-ordination Association of WA took place on April 1, 1995 at the Musicians Union Office from 1-3 pm.

The new committee elected comprises Murray Wilkins (chairman), Michael Nelson (Vice Chairman), Rachel Robins (Secretary/Treasurer), Mike Kingham, Sue Kingham, Frisco Soliano, Don Mead (representing Perth Jazz Society), Bill McAllister, Lee Buddle, Mervyn Morgan (representing Jazz Club of WA), Susan Bluck, and Ray Walker.

After an involvement of eight years as part of the jazz co-ordination program committee, Helen Matthews has resigned owing to pressing commitments. On behalf of the management committee and myself, I would like to sincerely thank her for her time and considerable input which has been of invaluable help to myself and the programme.

We thank representatives of the Australia Council, Jane Westbrook (Executive Officer, Performing Arts) and Sarah Gardner (Communications and Administration) who attended the AGM personally, to advise the Association of the new format for grant applications.

The management committee has negotiated an arrangement with the National Jazz Co-ordinator Eric Myers, whereby members of the Jazz Co-ordination Association of WA will receive the national jazz newsletter *Jazz-Chord* as part of their membership. From now on those previously receiving *JazzChord* will continue to do so by becoming members of the Jazz Co-ordination Association of WA. As part of the mission statement contained within the Strategic Plan devised by the Management Committee to create more performance opportunities for WA jazz performers, the Jazz Co-ordinator has been instructed to move more aggressively into the commercial marketplace. Negotiations are currently under way with the Art Gallery of WA along with the administrators of several of Perth's inner city office towers.

As a result Perth jazz performers have been asked to submit to the Art Gallery of WA for selection to perform, as part of the opening celebrations for the Centenary Galleries on Saturday, July 29th, 1995.

The Grand Final of the Perth Jazz Orchestra 1994 composition awards took place in the Wardle Room at the Perth Concert Hall on Sunday, April 9th. First prize (\$1,500) was awarded to Brad Esbensen from Queensland with *There Will Never Be Another You*. Second prize (\$750) went to Amanda Jones from NSW with *Back to Back*. Third Prize (\$250) went to Michael Pignéguy from Western Australia with *Term 17*.

The judging panel included Ellen Rowe, Director of Jazz Studies, University of Connecticut; Graeme Lyall, Lecturer, WA Conservatorium of Music; and Michael Nelson, pianist and composer.

I attended *Here! Now!* a collaborative project involving 60 young performers from

the Leeming Youth Theatre, Steps Youth Dance Company and the West Australian Youth Jazz Orchestra in what was a massive work with a tremendous outcome. Musical director and composer Pat Crichton worked closely with fellow artistic directors along with the cast and crew for 18 months to bring the work to fruition. Owing to the success of the project the possibilities of merging the three companies into what is potentially one of the largest youth arts companies in the world, is being explored.

Smoke Free Jazz on a Summers Day, the second in our series of free community concerts sponsored by Healthway and the Lotteries Commission and an initiative of the Jazz Co-ordination Association of WA took place on March 26, 1995 at Mary Crescent Reserve, Edin Hill. Groups selected to perform by the Bassendean Arts Council included Hothouse and the Mike Nelson Quartet with Birdland. According to the Bassendean Arts Officer, Allan Caddy, attendance at the event reached 580.

The concerts were deemed a great success by the sponsors and as a result an approach by the Jazz Co-ordinator to the West Australian Community Arts Officers will be made in the near future to plan for a summer series of free concerts in shire parks for 1996.

Rachel Robins

News From The Tas Jazz Co-ordinator

Steve Robertson writes: There's good news and bad news on the Tasmanian jazz scene these days.

The good news is the continuing success of mainstream gigs at both ends of the state. In the north, long-time Launceston quartet The Jazzmanians is enjoying fine support on Sunday afternoons at the plush Novotel Hotel in the centre of the city. Brothers Max (clarinet) and Bruce (piano) Gourlay offer up

a mix of mainstream standards and the occasional original, ably backed by drummer Bill Browne and one of two or three bassists.

Max Gourlay, who doubles on violin and once sat in with touring American Kenny Davern, is finally receiving recognition as one of Australia's most original swing-inspired clarinet talents. Already this year he's done a guest gig for Burnie's Jazz Action Society and he's sure to be one of the major stars of this winter's Suncoast Jazz Festival in St Helens, the state's largest jazz event. An admirer of such eminent clarinetists as Tony Scott and Ken Peplowski, Max possesses a very distinctive and fluent tone and can always be counted to produce something fresh every time he solos. The Suncoast Jazz Festival will be held on the last weekend in June and features as special guests trumpeter Tom Baker and clarinetist Alex Hutchinson.

Meanwhile in Hobart, a trio consisting of alto saxophonist Fred Bradshaw, bassist Steve Martin and guitarist Cary Lewincamp continues to attract capacity crowds to their Monday night gig at Absolutely Fabulous Crepes restaurant in historic Battery Point. The trio's repertoire takes in Ellington, Parker and Gershwin tunes, with a large smattering of fine Brazilian compositions from tunesmiths like Luiz Bonfá and Djalmo Ferreira. Bradshaw has written more than 35 tunes of his own and many of these were performed at this gig, the crowd applause confirming their instant acceptance.

Disappointing news for Fred came recently from the Performing Arts Board, which chose not to assist with the funding of a master tape of his compositions. I had submitted applications on Fred's behalf and was successful in gaining an Arts Tasmania grant, but unsuccessful at the federal level. The next step will be for me to work closely with newly-appointed AUSMUSIC representative Wendy Moles (herself an excellent jazz singer) to see if assistance can be gained through her

organisation.

There was further disappointment recently when, at their annual general meeting, there were no candidates for committee positions in the Jazz Action Society of Tasmania, Hobart's jazz club. The present committee will stay in office on an interim basis until late June when another attempt will be made to find 1995-96 office bearers. If key offices are not filled, it is possible that JAS could be wound up in mid-year. This would leave three thriving jazz clubs in the state's other cities of St Helens, Burnie and Launceston, but none in its capital and largest community.

Recently I attended the Telecom Sydney Jazz Festival to hear some of the best of Australian jazz talent live in a one-day event. After having heard bands like The Catholics, Keith Hounslow's Jazzmakers and Ten Part Invention live, I'm now in a better position to brief local venue owners on their excellence, should tours become possible. I'll also be speaking to organisers about the possibility of including a Tasmanian band such as South Street in the 1996 event, funding for which has already been promised by Telecom.

Steve Robertson

Tourism NSW Grants \$50,000 To Jazz Festival

Tourism NSW has made available a grant of \$50,000 for the promotion of the Canadian Airlines Morpeth Jazz Festival in North America. As a result of this, and sponsorship by Canadian Airlines, the Morpeth International Jazz Band was flown to North America in March, 1995 for a two-weeks promotional tour.

The band consists of Jack McLaughlin (clarinets), Bill Dudley (trumpet), Lee Gunness (vocals), Adrian Ford (trombone), John van Buuren (banjo), Richard Edser (bass), and Lloyd Taylor (drums). It performed at Australian consulates in Vancouver, Ottawa and Toronto, and at various jazz venues in the cities Howard and Morpeth. Links between the two Morpeths in Australia and Canada are being developed. While in Toronto the band performed with the Cliff Bastian Jazz Band and the Silver Leaf Jazz Band, which are considered to be Canada's leading traditional jazz bands. The latter band is expected to perform at the Canadian Airlines Morpeth Jazz Festival in June, 1995.

One of the long-term objectives of this project is to make the Morpeth Jazz Festival a national and internationally acclaimed jazz festival. It hopes to provide a major focus for interstate and international visitors to commence their NSW or Australian holidays in the Hunter Valley with the jazz festival as a first stop.

Further enquiries to Trevor Richards, at Morpeth Promotions Incorporated, telephone (049) 33 1407 or fax (049) 34 2107.

STEVE ROBERTSON



The Launceston group The Jazzmanians: L-R: Stuart Van Riel (bass), Bruce Gourlay (piano), Bill Browne (drums) and Max Gourlay (clarinet)...

Jazz Education Matters

* **Jazz Australia 1995** takes place between June 28-July 2 in Perth at the Western Australian Academy of Performing Arts on the Edith Cowan University Campus at Mt Lawley. The format will be as follows: 1/ *Jazz Educators Conference*, June 28-29, featuring strategies, workshops and seminars for the teaching of jazz. This will be pitched at secondary school music teachers, but there will be advanced masterclasses/workshops for tertiary level students and professional musicians included in the program. 2/ June 30-July 1, *workshops and seminars* for students and teachers. These cater for secondary school students. 3/ *Showcase* July 2, featuring student groups which will be assessed by visiting international and national guests. A final concert will take place at the Perth Concert Hall featuring outstanding student groups and international and national performers. Guest artists include Dr Willie L Hill (USA, saxophone); Mike Nock (Sydney, piano); Doug De Vries (Melbourne, guitar); and John Mackey (graduate B Mus, Jazz Performance, saxophone, WA Conservatorium of Music).



Melbourne guitarist Doug De Vries: a member of the faculty at Jazz Australia 1995...

The theme for the 1995 event is 'Self expression and group interaction - the essential balance'.

Interested parties may submit a precis of their proposed paper/workshop for either the educators conference or the workshops and seminars for the secondary school students or both (no more than one page in length) and a short biography should accompany the written proposal. Session times will be of 30 minutes duration and each second presentation will be followed by a forum on the two previous papers. Further enquiries to Associate Professor Pat Crichton, Artistic Director, Jazz Australia, WA Conservatorium of Music, 2 Bradford St, Mt Lawley WA 6050. Telephone (09) 370 6845. Closing date for submissions is May 12, 1995.

* **Niranjan Jhaveri**, of Bombay, India, is perhaps best-known as the director of the Jazz Yatra festival, which takes place every two years in Bombay. He is also an educator who has published an educational book/CD called *New Vocal Techniques For Jazz & Modern Music*. Since 1990 he has toured every year across the US, Europe and Japan, giving lectures and workshops on this topic. It may be possible for Niranjan to visit Australia within the next 12 months. Any music school, musician or teacher interested in hosting a lecture from Niranjan while he is in Australia, should contact National Jazz Co-ordinator Eric Myers on telephone (02) 241 1349 for more information.

* **Susan McLean**, Arts Co-ordinator at Euroa Secondary College, Victoria, has alerted *Jazz-Chord* to the College's adventurous direction in arts education in recent years, which has resulted from the efforts of a small but enthusiastic group of teachers and parents. It began in 1989 with the building of a Mud Brick Music room, and has included visits by many jazz musicians (including Belinda Moody, Felicity Provan, Stephen Grant, Christine Sullivan, and others). In 1993 the blues guitarist Paul Wookey was artist-in-residence for 22 days. In 1994 students participated in what has been described as "some very inspirational jazz and improvisation workshops" conducted by Bob Sedergreen. Bob also conducted a small jazz group masterclass, and a professional development session for teachers of the Goulburn North East Region. Susan's sons Dustin and Lachlan McLean are members of the Day-McLean Quartet (formerly Bohemia) which first came to notice in Perth, WA at Jazz Australia in July, 1994 when it was selected to perform in the Perth Concert Hall on stage with various international jazz musicians. Dustin McLean plays piano, Lachlan plays alto & soprano saxophones, and the group is completed by a set of twin brothers Mike Day (drums) and Greg Day (acoustic & electric bass). The quartet went on to perform at the 1994 Wangaratta Festival of Jazz, and the 1995 Vic Health Montsalvat Jazz Festival. After hearing them at Wangaratta, the saxophonist Barry Duggan remarked, "these young guys are the future of Australian jazz". "I am working to increase access to improvisation for young people in schools in the Euroa district, and encouraging professional development opportunities for their teachers", says Susan. She delivered a paper at the International Association of Jazz Educators Conference, which was part of Jazz Australia 1994, called *Fostering Jazz Education In Secondary Schools In Rural Australia*. "This followed research into music delivery throughout the Goulburn North Eastern Region", says Susan. "It presented a picture of the way that one school, Euroa, in rural Australia has fostered jazz education. It also presented some of the challenges of providing a creative environment in which opportunities for stu-

dents and teachers to be involved with improvisation, personal expression and risk taking, can be encouraged." Later in 1995, from November 27-December 2, Euroa Secondary College will host Don Burrows for a week of jazz workshops and concerts. Anyone wishing to contact Susan McLean about these activities can telephone (057) 95 2512 or fax (057) 95 3544.

* The guitarist **Jim Kelly** has written a guitar instruction book entitled *The Dominant Seventh Chord & Then The Blues*. It's for the guitarist who has a basic understanding of chord construction, and for the musician who is intrigued by the power and mystery of the 12-bar blues progression and its endless permutations. Educators at Berklee College of Music, Boston USA, have described the book as "an elegantly concise resource, providing a fresh approach to well travelled ground". Copies can be obtained by sending a bank cheque for \$25.00 to Jim Kelly, Lot 17, Hazelmount Lane, Tucki Tucki via Lismore NSW 2480.

* Officials of the Brisbane Jazz Club are understandably proud of their achievements with the **Brisbane Jazz Club Youth Workshop Band**. The band was received very well at the 49th Australian Jazz Convention in December, 1994 at Bond University, according to club President Vonne Gazzard. "Ken Evans has helped them immensely", says Vonne. This important educational project has been assisted by the Brisbane City Council and the trustees of the Australian Jazz Convention. The band was featured at the 1995 Queensland Jazz Carnival on May 1, at Riverside Ballrooms, New Farm, in Brisbane.

* The Sydney trumpeter **Eric Holroyd** has issued a series of prepared jazz book and tape sets with both "Music Minus One" and "Music Plus One" tracks for use by jazz musicians. Volume I is now available and has ten full tunes, and verses where possible. Melodies are printed complete with chord symbols as an aid to jazz improvisation and the books are suitable for a range of instruments. Each volume is available for B flat trumpet (also suits clarinet, soprano & tenor saxes); E flat alto sax (also baritone sax); or trombone (written in concert pitch and bass clef); and the set comprises one instrumental book and one cassette tape. Volume I features 1920s-style jazz and contains the following tunes: *Old Miss Rag; Roll Along Prairie Moon; Whip Me With Plenty Of Love; St James Infirmary Blues; I Double Dare You; Some Of These Days; Georgia Cabin; I Had Someone Else Before I Had You; Save It Pretty Mama; and If I Had A Talking Picture Of You*. The double-sided cassette has the ten complete tunes on one side and the accompaniment only on the other, so is useful for both learning and practising tunes and vocals. Complete book and tape sets are \$20.00. Add \$3.00 for postage and packaging and specify your instrument when ordering. Australia Post money orders, cash or cheque to Eric Holroyd, PO Box 371, Miller NSW 2168.

The Contemporary Music Summit

A report by Bruce Johnson

The purpose of this summit, held in Canberra on April 27, 1995, was to assemble 'industry' spokespersons to develop recommendations for contemporary music in Australia. Many of these sought action from the Commonwealth, and the involvement of keynote speaker Michael Lee (Minister for Communications & The Arts) was therefore regarded as a positive sign. Peter Rix opened the forum by noting that contemporary music was experiencing a crisis, reflected for example in the copyright problems arising from the ease with which sound can now be technologically reproduced, and the threat to live gigs posed by technologically originated musics.

The limits to the effectiveness of the Summit were signalled, however, when one of the early speakers spoke of John Farnham as representing the future of Australian contemporary music, thus disclosing the definition of 'contemporary music' that dominated discussion: post 60s heritage rock and its derivatives. The summit was not really about contemporary music, but about why conservative mainstream pop was losing its market share. It takes little research to know that the reasons are to be found in fundamental shifts in the structures that are regarded as sacrosanct by most of the speakers. Since their various power bases are shored up by those structures, therefore, there never looked like being any serious contemplation of the problem, merely an exchange of accusations between different sectors of entrenched interest. The broadcasters blamed the distributors, the distributors blamed the record companies, the record companies blamed the musicians. Few of those who spoke from the stage recognised the complicity of their own myopia in 'the crisis'. Legal experts assured us that they would be able to frame the appropriate copyright legislation in time to anticipate the implications of World Wide Web, about five years down the track. Michael Chugg - the most consistent source of insight on the day - then pointed out that, far from being in the future, at that very moment, outside on the Parliament House forecourt, rock music was being performed and instantly distributed internationally on Internet, and that calls were already coming in from the US asking for more. The middle men looked a little slack-jawed.

What it meant was that their hold on the political economy was being manifestly threatened. It was significant that it was the mediators - broadcasters, producers, distributors - those who control the flow of music, who were most alarmed at the implications of Internet. Many of the musicians spoke enthusiastically of the direct contact such developments provided between musicians and fans. Copyright is not an eternal principle; it came into being relatively recently as a response to very specific conditions relating to the mechanical reproduction of 'images'. None

of the power brokers at the Summit showed even a glimmer of recognition that, just maybe, it is based on assumptions that are obsolete.

The review of an industry crisis required a degree of radical self-reflection which proved beyond the capacities of the dominant group at the summit. As one young music producer pointed out from the floor, they failed completely to recognise the existence of techno and dance as part of the definition of 'contemporary music', thereby depriving themselves of valuable lessons about links between music and technology. The industry leaders were still patting themselves on the back about CD-ROMs, parading the unimaginative GF4 project as evidence of the industry's responsiveness to technological change. The fact is that DVD is likely to render CD-ROM obsolete in the near future. But CD-ROM dominated *Creative Nation*, so the industry lined up behind it.

The vested interests represented at the summit cannot recognise the causes of the 'crisis' because it would entail recognising the complicity of their lack of imagination. They were scarcely aware of the importance of the other forms of contemporary music which are taking a bite out of their market, and that one reason is that techno, for example, can be produced and distributed on a modified home PC, completely bypassing the current industry structures. Whether you think this is good or bad, it surely has to be reflected upon if you are interested in 'contemporary music'. Nor was anyone aware that one of the biggest incursions into the pop music market comes from the careful marketing of a completely different youthful creation: increasingly, kids who once spent money on the kind of MOR pop that was the centre of concern, are now spending it on basketball.

Among the briefing documents to delegates was the most comprehensive account of the problem being addressed that I have read: *Future Developments In The Music Market*, by Robin Whittle (who also spoke from the floor, to be greeted by bewilderment from the panel). In a cab from the airport with two other delegates, I learned that Warren Fahey had read a significant chapter. But at the Summit itself, amid the merry chirping of cellular

phones, invitations to 'do lunch' (I'll get my people to call your people), I found not one person who had read it. Not one.

Tours & Movement

* The US alto saxophonist **Lee Konitz** tours Australia in June, 1995 with the following itinerary: June 7: Jazz Lane, Melbourne; June 8: Southern Cross Club, Canberra; June 10-11: A Celebration of Jazz Blues Swing & Soul, Gold Coast; June 14-15: The Basement, Sydney; June 16: Kiama Jazz Club, Kiama; June 18: The Basement, Sydney (with Bob Bertles & Bernie McGann). Enquiries to Wally Wrightman, tel (02) 315 7548.



US alto saxophonist Lee Konitz: touring Australia again...

* The US drummer **Pheeroan Aklaiff** who, owing to commitments in late 1994, missed the tour with the saxophonist Dewey Redman, tours for the Sydney Improvised Music Association in July, 1995, with the following itinerary: July 2: Adelaide; July 3: The Basement, Sydney; July 4: Brisbane Travelodge; July 7-8: Bennetts Lane, Melbourne; July 9: The Basement, Sydney. Aklaiff will be performing with the Sydney pianist Mike Nock. For information, interviews, photographs and music for airplay, contact Jane March on telephone (02) 938 2180.

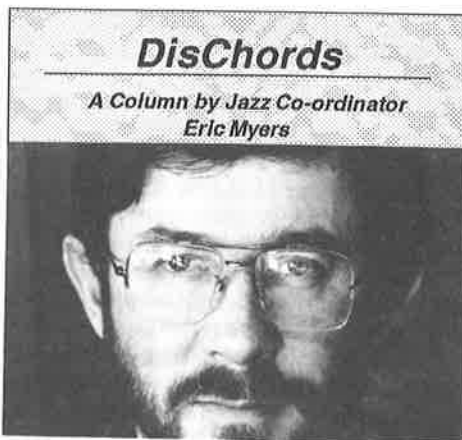
New Members of the Jazz Co-ordination Association

The committee of the Association warmly welcomes the following new members who have joined the Association since the publication of the Feb/Mar, 1995 edition of *JazzChord*: Fay Edis (Qld), Wes Harder (NSW), Greg Hoffman (NSW), Mark Jonas (NSW), Norman C Koch (SA), Glenn Lerner (NSW), Wendy O'Donohue (NSW), Jackie Orszaczky (NSW), Neil Osborne (Vic), Felicity Provan (The Netherlands), Rachel Ryan (NSW), Tony Standish (Vic), Fred Tinker (NSW), Tom Wanliss (Vic), Alan Webb (NSW).

During the same period, the following organisations or groups affiliated with the Association: Burwood Girls High School (NSW), Noosa Jazz Club (Qld), Sydney Youth Jazz Ensemble (NSW).

I'm disappointed that the sort of mindless hype that characterises pop music promotion seems to be creeping into jazz. As an example I'd quote the press release put out by ABC Music to promote the new Dale Barlow CD entitled *Dale Barlow*. "Since around 1980 Dale Barlow's presence on the Australian scene has been one of the keynotes in any discussion of the performing arts in this country", it reads. Well, that's something of an overstatement, but there's more to come. "He's got charisma, a stage presence that's sometimes called 'cool', other times 'attitude', yet again 'star quality', and he has *The Stare* (their italics), the intense look of passionate concentration, a look that indicates engagement, an involvement in the moment". Who writes this embarrassing stuff, which might have come from *Dolly* magazine? The new CD is said to be "a perfect illustration" of Dale's "ability to make fantastic music, to push hard without seeming to strain, to relax a groove to a point that's there's almost no movement, yet no slack will appear." In the biographical section of this document, Dale is described as "easily our most celebrated jazz export". Easily? Dale is unquestionably a "celebrated jazz export", whose achievements have included working and recording with the Cedar Walton and Art Blakey bands, but is he really the greatest of a distinguished group that, since the 1940s, includes Graeme Bell, Ade Monsborough, Errol Buddle and the other members of the Australian Jazz Quintet, Bob Barnard, Mike Nock, Chris Karan, Ray Swinfield, James Morrison, Bernie McGann and others? I guess we can argue about it. But, hold on, what's this? Dale is said to have "led a ten-piece band of Australia's best musicians on a bicentennial tour of the USA" in 1988. Well, I guess that's the Australian Jazz Orchestra, which was an 11-piece group. But Dale wasn't the leader; he was one of four musical directors along with James Morrison, Don Burrows and Paul Grabowsky. Why the need to re-write history? Dale, you're a fine saxophonist of international standard, and you don't need this sort of hype to promote your career. Perhaps you need to have a word with your minders.

* *The Music Show* on ABC Radio National appears to be continuing its good coverage of jazz, and I speak, not as a religious listener to the program, but as someone who turns it on occasionally. On the April 22, 1995 program there was music from Clarion Fracture Zone (CFZ), and an excellent interview with Sandy Evans, conducted by Andrew Ford, to publicise the first concert in CFZ's new concert series at the Belvoir Theatre in Sydney. Andrew Ford pointed out to Sandy that she had written a "suite" for CFZ's latest CD and, in putting on concerts at the Belvoir, wasn't CFZ moving towards the conventions of classical music? Sandy answered that she had attended jazz performances in the concert hall, and had enjoyed the experience of sitting for an extended period, and being taken on a long musical trip, without the normal distractions of the jazz club, where people



DisChords

A Column by Jazz Co-ordinator
Eric Myers

often talk, drink and socialise, and irritate those who want to hear the subtleties in the music. I must say that I sympathise with Sandy's view. Although I love the relaxed atmosphere of the jazz club, and couldn't do without it, it's often an exquisite experience to listen to jazz with the concentration and discipline that might be required to sit through, say, a classical piano concerto. I am occasionally harassed in jazz clubs by people who assume that I prefer to talk rather than listen to the music. Sorry, folks, I prefer the music. Also, I don't believe that, by sitting in silence and getting into the music, I've been "intimidated" by a classical music convention that disempowers jazz - a view that has been put by sincere people whom I respect; nor is listening to jazz in the silence of the theatre any less "fun" than hearing it in the jazz club or pub.

*Hearing the outstanding European musicians Ali Haurand (bass), Gerd Dudek (saxophones) and Rob Van Den Broeck (piano) at the Kiama Jazz Club concert on March 17, 1995 reminded me of the good work being done by the Melbourne promoter **Henk van Leuwen**. Henk, whose company is Australian Northern Europe Liaisons, now has an impressive track record of bringing out high quality contemporary jazz ensembles from Northern Europe, including the outstanding Danish New Jungle Orchestra. Henk will be



L-R: Ali Haurand (rear), Gerd Dudek and Rob Van Den Broeck: European stars brought out by the valuable promoter Henk Van Leuwen...

bringing the Perko-Pyyfalo Quartet from Finland in late September, 1995 and the Clusone Three from Holland in early November. And the great Danish bassist Niels-Henning Orsted Pedersen looks like being here in early 1996 with his trio, which includes the US drummer Adam Nussbaum. By the way, I don't think I've yet seen a review or a preview of any of Henk's visiting jazz musicians on the arts pages of our quality national daily newspaper *The Australian*. Isn't this odd, considering that all of Henk's artists tour nationally?

* For some time I've been feeling **very guilty**. Much as I'd like to, I'm simply unable to go to all the performances in Sydney that musicians invite me to attend. Nor, for that matter, do I get around to listening to all the demo cassette tapes that I'm sent from all around Australia. (I usually get through CDs eventually; these are considered statements which I have a responsibility to hear; and as one of the judges in the ARIA Jazz Record Of The Year competition, I get to hear all of the nominees for that award). Also, I regret that I'm unable to write most of the letters of support for musicians or ensembles that are requested of me (although I do on occasions when such a letter might help break new ground). This is not simply a matter of available time. It doesn't make sense for me to write letters of support for applicants who are applying to the funding authorities; if I did, I'd be in the invidious position of having to choose which applications to support. Rather, I see my job as doing my best to assist all jazz artists and organisations seeking Government funds. Also, I simply cannot attend all the jazz festivals in this country. (The *Australian Jazz Directory* lists about 100 jazz and arts festivals in Australia, which is an indication of how the scene has expanded over recent years). I'm flattered that many people think it important for me to attend their events. But, to be realistic, the presence of an insider like myself at most performances is neither here nor there. It is much more important for jazz musicians to

go beyond the cult audience of committed jazz fans, such as myself, and reach the wider audience - those who currently don't attend jazz, but would love the music if they were more exposed to the best of it. If I could do more to assist that process, I'd feel much less guilty.

Around The Jazz Festivals

The 15th annual **Queensland Jazz Carnival**, presented by the Brisbane Jazz Club, took place in Brisbane from April 28-May 1, 1995. Enquiries to Vonne Gazzard, telephone (07) 265 7711.

Information on the **Thredbo Jazz Festival**, May 4-7, 1995 was published in the last edition of *JazzChord*.

The festival **Bandemonium Jazz** will take place at Darling Harbour, Sydney on June 10-11, 1995. From 1 pm on the Saturday the acid jazz band DIG will perform at the Harbourside Amphitheatre. On the following day, Sunday, there will be a free church service at St Andrews Cathedral, featuring gospel and blues music by the singers Kate Dunbar and Carol Ralph at 10.30 am. The service will be followed by a traditional New Orleans-style street parade led by a band master, a colourful "second" line of umbrella carriers, and jazz musicians. The parade will proceed down Liverpool St and into Darling Harbour's Tumbalong Park for a jazz picnic and free open-air concert with Geoff Bull's New Orleans Jazz Band and guests from the Cafe Society Orchestra. Bandemonium Jazz is part of Darling Harbour's Bandemonium Winter Music Festival. Enquiries to Megan Donald at the Darling Harbour Authority, telephone (02) 286 0100.

The **Merimbula Jazz Festival** takes place from June 9-12, 1995. Program not yet available. Enquiries to Ken Gordon on telephone (064) 921 723.

The **Parkes Jazz Triduum** takes place from June 9-12, 1995. Bands include Belmore Basin Jazz Band, Bill Dudley's New Orleanians with Lee Gunness, and the Society Swags led by Bill Jones. Enquiries to Bernie Crowe telephone (068) 623 221 or (068) 621 396.

The festival **A Celebration of Jazz Blues Swing and Soul**, which used to be called the Gold Coast International Jazz Festival, takes place from June 9-12, 1995. Local artists appearing include Don Burrows, Julie Anthony, Vince Jones, James Morrison, Renee Geyer, Dale Barlow, Don Rader, Pardon Me Boys, The Mighty Reapers, Doc Span, Buzz & The Blues Band and The Backsliders. Special guests from overseas include Eric Burdon and Lee Konitz. This festival is sponsored by Honda. Enquiries to Katrina Flynn on telephone (075) 921 200.

The **Canadian Airlines Morpeth Jazz Festival** is on June 17-18, 1995. All music featured is New Orleans and traditional jazz, and it's free. Activities include jazz memorial march led by the Preservation of New Orleans 10-Piece Parade Jazz Band; jazz gospel singing with the singer Lee Gunness; river cruises; and traditional jazz breakfast. Featured groups include the Silver Leaf Jazz Band from Canada, and the Geoff Bull Jazz Band. This festival is sponsored by Canadian Airlines, Brambles Equipment and Morpeth Promotions Inc. Enquiries to Trevor Richards, telephone (049) 331 407.

The eleventh **Suncoast Jazz Festival** will be held in the Tasmanian east coast resort St Helens over the weekend of June 23-25, 1995. The venue will be the St Helens Hotel, and guest artists are Tom Baker (from Sydney), Tony Ashby (Brisbane), Alex Hutchinson (Melbourne), Ian Pearce & Alf Properjohn (Hobart), and Paul Bonnefin (NSW). The guest artists are joined by 55 Tasmanian jazz musicians for a weekend of non-stop jazz. Contact Margaret Woodberry, telephone (003) 761 106 (h) or (003) 761 735 (w).

The festival **Salute To Satchmo At Sawtell** is on from June 30-July 3, 1995. Groups include Mike Hallam's Storyville Jazztet, Peter Uppman & The Uppbeats, Denny Kusack Group, the Graftonians led by Ian Boothey, Beverley Sheehan, the Bellingen All Stars led by Brett Iggulden, and Hot Air & Fingers. Enquiries to Brenda Thorne, telephone (066) 531 541.

The **Atherton Tableland Jazz Festival** takes place on July 19-21, 1995, featuring bands such as the Stumpy Gully Stompers, the Barrier Reef Jazz Band, and Bold As Brass. Activities include a street walk on Saturday morning, and jam session at the Atherton Hotel on Sunday afternoon. Enquiries to Jack Noonan, telephone (070) 912 178 or Maureen Larsen, telephone (070) 517 418.

Sydney's **Traditional Jazz Week** takes place from August 4-11, 1995. Enquiries to Sydney Jazz Club President Kate Dunbar, telephone (02) 690 1718.

The **Gold Coast Jazz Jamboree** takes place from August 4-7, 1995. Enquiries to Allan Leake, telephone (075) 914 223.

The 4th annual **Dubbo Jazz Festival** is on August 11-13, 1995. Bands include Little Toot, Riverina Jazz Band with Nyn, L'Ensemble, Straight Ahead, Clare Hansson, Dubbo Jazz Band, Dubbo Jazz Quartet, Grundy's Gremlins, Border Colleagues, Sweet Sherry Stompers, and Peter Boys Quintet. Activities include Jazz Ball, and also Jazz Procession led by a 90-piece high school band from Newcastle. Enquiries to Steve Jewell, telephone (068) 818 360 (h) or (068) 822 244 (w).

The **Bellingen Jazz Festival** takes place on August 18-20, 1995. Featured groups include The Catholics; Mike Nock Quartet;

Cathy Harley Quartet featuring Bernie McGann; Lily Dior Quartet; Jivin' Five featuring Bernard Berkhout, Ian Date and Ian Cooper; Buzz & The Blues Band; Geoff Bull's Olympia Jazz Band; Maryville Jazz Band; Kristen Cornwell; and local groups. Enquiries to Dorothy Lang or Mauri Thomas, telephone/fax (066) 551 053.

The 8th **Newcastle Jazz Festival**, presented in association with NBN Television, takes place at Newcastle City Hall from August 25-27, 1995. Featured groups include Madam Pat & Her Orchestra; Tom Baker's Chicago 7; Chris Ludowyk's Society Syncopators; Clare Hansson & Friends; Allan Browne's New Orleans Rascals; Jiri Kripac's Harlem Swing; Carol Ralph's Blue Rhythm; Paul Furniss's San Francisco Jazz Band; the New Wolverines; Ian Date/Ian Cooper Quartet and others. Enquiries to Co-ordinator Bob Truscott, telephone (049) 82 1264.

The **Noosa Jazz Party** takes place at Noosa from September 8-10, 1995. Program not yet available. Enquiries to David Horton on telephone (074) 472 300.

Other festivals to come in 1995 include:

Brisbane Warana Festival, 21-23 September, 1995. Enquiries regarding jazz component to Tim Collett of Mighty Management, telephone (07) 356 6373.

Manly Jazz Festival, Sydney, September 29-October 2, 1995. Enquiries to John Speight, telephone (02) 905 4070.

York Jazz Festival, Western Australia, October 1-3, 1995. Enquiries to telephone (096) 411 080.

Jazz By The River At Moonan Flat, Hunter Valley, NSW, October 1, 1995. Enquiries to Peter Scott, telephone/fax (065) 463 115.

'95 Jazz Blowout, at Culcairn Hotel, Wagga Wagga, NSW, October 8, 1995. Enquiries to John Ansell, telephone (069) 252 084 or Ken Morgan telephone (060) 413 131.

Jazz At The Winery is scheduled for November, 1995. Enquiries to Barry Crook Productions, telephone/fax (02) 953 3357.

Jazz In The Vines is scheduled for October 28, 1995. Enquiries to Grant Smith, telephone (049) 381 345.

Wangaratta Festival of Jazz, November 3-7, 1995. Enquiries to telephone (057) 220 888 or to artistic director Adrian Jackson, telephone (03) 898 6276.

Mildura Sunraysia Jazz & Wine Festival, November 3-6, 1995. Enquiries to festival co-ordinator Ian Horbury, telephone (050) 230 404.

The fifth **Jazz In The Highlands Festival**, Mittagong, NSW, November 10-12, 1995. Enquiries to Jack Young, telephone (048) 61 4401.

Fisher's Ghost Jazz Festival, November, 1995. Enquiries to Des Shaw, telephone (046) 253 430.

Jazz On The Beach, Mooloolaba, November, 1995. Enquiries to Lyn Gillett on telephone (074) 782 444 or



Brisbane pianist Clare Hansson: appearing at the Dubbo Jazz Festival...

Dorothy Stevens, telephone (074) 484 821.

Maryborough Traditional Jazz Festival, November 17-19, 1995; Enquiries to June Mawdsley, telephone (054) 605 328.

Portland Jazz Festival, November 24-26, 1995. Enquiries to Barrie Hayman, telephone (055) 233 848.

Australian Jazz Convention, December 26-31, 1995. Enquiries to Secretary Don Anderson, telephone (03) 459 1008.

Short Takes

* The owner of The Basement in Sydney **Bruce Viles** has approached Australia Post and suggested an Australian Jazz Series stamp issue. He has received a letter back from the manager of Australia Post's Philatelic Group which indicates a positive response. "Such an issue would fall within the guidelines laid down by Australia Post's stamp issue policy... and I will list it for consideration for a future year", the letter reads. "Each year's stamp issue programme is decided well in advance," it goes on, "so the 1995 and 1996 programmes are already full, but we would certainly take advantage of your offer of assistance if we place jazz on a future issue programme." Bruce has handed the matter over to National Jazz Co-ordinator Eric Myers, who will now follow up this initiative.

* The Melbourne drummer and composer **Niko Schauble** recently won second prize (DM7,500 or AUD7,000) in the competition Franz-Josef Reiml Stiftung/Vienna, for his composition *Ohne Ende* for saxophone quartet and percussion. The composition had been a commission from the Berliner Saxophon Quartett. Niko will attend the award ceremony in Munich on June 8, 1995 when *Ohne Ende* will be premiered. The piece will also become part of the repertoire of the Australian Art Orchestra and will be performed in Australia later this year.

Traditional Jazz CD Uses CEDAR Audio Restoration System

[This piece is based on an article written by Bruce Johnson and published in Stereo FM Radio, December, 1993.]

In 1993, celebrating its fortieth anniversary, the Sydney Jazz Club commissioned a CD in the Linehan Series. This CD, entitled *The Sydney Jazz Club 1953-1993*, presents a review of the history of the Paramount Jazz Band from its first to its last studio recordings, 1954-1960.

None of the band's recordings remained in print, and of the twenty titles on the CD, eight were never issued at all. These include takes of Bob Barnard at the height of his 'classic' Louis Armstrong period, and Kate Dunbar from the period immediately preceding the 'Pix' recordings which have now become rare collectors' items. The sources

include original masters as well as vinyl and 78 rpm copies which have been selected from some of the most important and best preserved private collections.

The CD is of great significance for another reason also. Recently an audio restoration system known as CEDAR (Computer Enhanced Digital Audio Restoration) has been developed. The results achieved by this system have astonished technicians who thought they had seen the lot, and indeed the ABC has bought the process for its own uses. The CEDAR system is set to transform the business of audio restoration, and even material which had already been expensively remastered for CD release manifests great enhancement when put through CEDAR.

The Linehan Series has presented the first CD released in Australia using the CEDAR system. "The combination of music which is of both historical importance and irresistible musical impact, with exhaustive discographical and historical documentation, presented in such striking audio fidelity, [has made] this release a most significant jazz recording event", says Bruce Johnson.

The CD has a strictly limited pressing. Enquiries regarding its availability should be directed to Kate Dunbar, telephone (02) 690 1718.

New Australian Jazz Album Releases

Dale Barlow, *Dale Barlow*, (ABC Music 4797822). Personnel: Dale Barlow (tenor saxophone); Carl Orr (guitars); Adam Armstrong (basses); Andrew Gander (drums); Philippe Lincy (percussion); Barney McAll (keyboards); Alan Dargin (didjeridoo); Gordon Rytmeister (drums on 2 tracks). Distributed by EMI telephone (02) 908 0777.

Brass Machine Big Band featuring Chuck Findley, *Bridge To Bridge*, (World Projects International). Personnel: Steve Williams, Antony Gullick, Ross Judd, Cathy Winter, Andrew Winter, Chris Gibbs (trumpets); Craig Driscoll, Barrie Dunn, Casey Greene, Kieran Tart, Raphael Marsonet (saxophones); Martin Hardy, Tim Hildebrandt, Rod Herbert, Scott Plunkett, Jodie Strong (trombones); Michael Quigley (drums); Steve Dunn (bass); Janine Pawley (piano); Geoff Byers (guitar); Leigh Carriage (vocals); Chuck Findley (trumpet on three tracks); Debbie Gibbs (flute on one track). Distributed By Geoff Byers, telephone (02) 971 9829.

Emma Franz, *Who?*, (NEW1070.2). Personnel: Emma Franz (vocals); Mark Fitzgibbon (piano); Philip Rex (double bass); Scott Lambie (drums); Matt Kirsh (guitar); Ian Chaplin (alto saxophone); Scott Tinkler (trumpet); Doug de Vries (guitar). Distributed by Newmarket Music, telephone (03) 372 2266 or (03) 372 2722.

Jim Kelly, *Salient Points*, (ARP 195). Personnel: Jim Kelly (guitar); Steve Russell (piano & synth); Dave MacRae (piano); Tony Buchanan (sax); Jack Thorncraft (acoustic bass); Greg Lyon (electric bass); Steve Hopes

(drums); Victor Rounds (electric bass); Ian Blossom (drums & percussion). Distributed by Shock Records telephone (03) 482 3666, fax (03) 482 3873.

Wally Portingale & His Band with Rex ('Wacka') Dawe, *The All In Fun Army Revue*, (PCD 10195). Personnel: Tom Coughlan, Mick Gardiner, Cyril Parker (trumpets); Dutchy Turner, Frank Coughlan (trombones); Keith Atkinson, Bob Atkinson, Chick Donovan (saxophones & clarinets); John Freeland (flute); Billy Doyle (piano); Lin Sharam (piano accordion); Ken McClure (string bass); Tom McManamny (drums). Also, Frank Coughlan plays trumpet. Distributed by Castle Communications, telephone (02) 437 4844.

The Paramount Jazz Band, with Kate Dunbar & Bob Barnard, *The Sydney Jazz Club 1953-1993* (MBS Jazz 9, Linehan Series). Personnel: Ian Cuthbertson (cornet); Bob Learmonth (trombone); Peter Neubauer (clarinet); Jim Roach (piano); Jack Connelly (banjo); Harry Harman (bass); Gordon Hastie (drums); Bob Barnard (cornet); Johnny McCarthy (clarinet); Graham Spedding (clarinet); Dan Hardie (clarinet); Peter Towson (banjo); Bob Leggett (drums); Doug Lampard (banjo); Kate Dunbar (vocals). Distributed by the Sydney Jazz Club, telephone Kate Dunbar on (02) 690 1718.

Janet Seidel & Tom Baker, *Doodlin'*, (La Brava LB9504). Personnel: Janet Seidel (vocals, piano); Tom Baker (vocals, tenor sax, alto sax, valve trombone, cornet); David Seidel (bass); Billy Ross (drums); Paul Williams (clarinet, tenor sax); Ian Date (acoustic guitar); Glenn Henrich (vibraphone). Distributed by Polygram Classics & Jazz, telephone (02) 581 1399.

Vo-Cool, *Vo-Cool*, (VC01). Personnel: Jacqui Yeo, Roderick Greig, Alex Muller, Ross Burford, Michelle Nicolle (vocals); Ronny Ferella (drums, percussion); Sandy Klose (bass); David McEvoy (keyboards). Enquiries re distribution to Ross Burford, telephone (08) 296 2543.

RECORDS SALE Saturday, June 3, 1995

The complete record and tape collection of a prominent Sydney record collector will be available at a special sale on Saturday, June 3, 1995 from 10am-4 pm, at Flat 2, 24 Lower Beach St. Balgowlah Heights, NSW.

The internationally known jazz record collector and authority built up his extensive LP collection with loving care over a 40-year period. It contains comprehensive jazz reissues of classic, Chicago, mainstream, blues, popular singers of the 30s, and rare jazz from Holland, France, Germany and Japan.

Record prices will reflect rarity, condition and format and, apart from boxed sets, range from \$5 to \$20. Further details can be obtained from Bill Haesler, 5 Lookes Avenue, Balmain NSW 2041, telephone (02) 810 3956.

JAZZ CHORD

JazzChord is published by the Jazz Co-ordination Association of NSW. It is distributed to members of the Association, and to key people in jazz communities around Australia. Its print-run is 2,000 and readership is currently estimated at 5,000. One of the main functions of *JazzChord* is to provide a forum for debate. The views of contributors are not necessarily those of the editor or the Association. Responsibility for all material in *JazzChord*, which does not have a by-line, is taken by the committee of the Jazz Co-ordination Association of New South Wales.

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As an incorporated association, with membership open to the public, the Jazz Co-ordination Association of NSW welcomes members who can support the Association's major objective: "To encourage more and better jazz activity at the amateur, educational and professional levels, encouraging in particular innovative activity, and to widen the base of organisational and financial support for jazz."

Members of the Association receive the following:

- * A free copy of the bi-monthly newsletter *JazzChord* as soon as it is published. (Some non-members may receive a copy at a later date, but no non-member can be guaranteed a copy of *JazzChord*);
- * A copy of the *Australian Jazz Directory* for \$22 plus \$4 postage & packaging. (Non-members pay \$36 plus \$4 postage & packaging);
- * 40% off all other publications of the Jazz Co-ordination Association;
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Organisations are invited to affiliate for \$50 per annum. Individuals may join for \$25 per annum. (Students and pensioners \$15 per annum).

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Fill out this form, cut, and post, along with payment, to:
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The following jazz co-ordinators receive funds from the Commonwealth Government through the Australia Council, and from State arts ministries in New South Wales, Queensland, Victoria, Tasmania, South Australia, and Western Australia. They provide services which assist jazz musicians, groups and organisations to achieve their objectives. The National Jazz Co-ordinator maintains the National Jazz Database.

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